

/287 cont. /

614 other with food, at least among the men. For, aside from the
264 meals taken in the male club and those brought to the dancers
345 at the end of each ceremony, each family provides its own food
in its private house.

614 Clan privileges rest in exclusive possession of names, songs,
626 dances, and emblems, and in special rights to the utilization /288/
424 of certain techniques, certain objects, and certain materials.

These prerogatives are strictly respected. An Indian whom we asked what would prevent a clan's making the ornaments of its neighboring clan for itself considered the suggestion absolutely improbable. Faced with our insistence he told us that the members of the clan would certainly become angry and inflict a correction on the offender; but such incidents, it appears, never happen.

Concrete Expressions of the Social Structure

129 Figures 16 to 19 /see pp. 26, 29, 31, and 32/ summarize what we were able to gather of these concrete expressions of the social structure.

Objects

411

Bows. One finds three types of bows in Kejara:
the ordinary bow, of bare wood, undifferentiated;
the bow for big hunting (Fig. 16). It is identical to the pre-

ceding, but on parts of the sector of bare wood which the left
[53] hand grasps and of the sector covered with rope to protect the wood
[824] from the rubbing of the arrow, the wood is decorated with white
[283] rings made from the bark of an uaguassu (noid'do) palm tree and
fastened on with ligatures of vegetable fiber. The number of
[614] these rings and their arrangement in relation to the middle of the
bow distinguish the clans.

[Text continues on p. 27]

1:Lévi-Strauss--26

E-5 (1936) 1936

SP8 Bororo SP8

/288
cont. /

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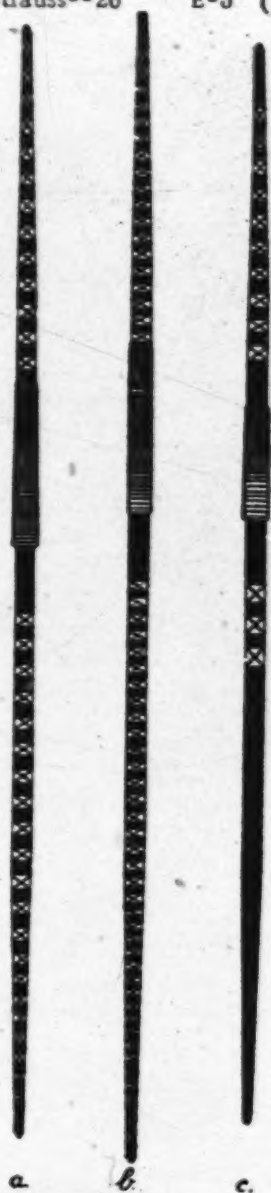


Fig. 16. —Bows for big hunting.

- a: Ki clan (21/12)
b: Apibore clan (38/18)
c: Bādejeba clan (3/10)

/288 cont. /

411 the ceremonial bow. As in the preceding type, /289/ the
 531 central part is of bare wood, save for the protective rolling. All
 237 the rest of the bow is covered with ornamentation which varies
 with different specimens: sheaths of glued on feathers, rings of
 feathers or fur, mosaics of feathers of different colors, etc....
 All along the wood long feathers or throat feathers of the arara, in
 pairs or singly, are attached. Finally, some specimens show a
 bunch of varicolored feathers at the top end.

411 The origin of the bow can be deduced from the three follow-
 531 ing elements: 1) nature and color of the casing of the wood;
 237 2) number, distribution, nature, and color of the feathers adhering
 614 to the wood; 3) nature of the feathers or insignia placed in the
 bunch at the top; thus, some bows of the Bakoro clan have, in the
 middle of the feathers at the end, a small wooden lath covered
 with a plait of black thread and porcupine quills, this technique
 being its privilege.

† Figure 17 /see p. 29/ gives four "formulas" for ceremonial
 bows:

a. Not identified; 1.52 meters long. Wood covered with
 small red /rouge/ feathers glued on with resin; on the sides two
 crests of white /blanc/ down broken in the middle.

br: blue and red arara feathers

vr: green and red arara feathers

bj: blue and yellow arara feathers

bn: throat feathers in alternate white and black bands

j: yellow toucan feathers.

b. Aróre clan; 1.62 meters long. Wood covered with red
 feathers glued on. All the hanging feathers are attached in pairs.
 Top bunch of small red and yellow parrot feathers, with five long
 emblematic feathers.

b: blue — r: red

br, bj, bn: as above.

c. Aróre (*ʒeʒeʒe*) clan; 1.62 meters long. Wood covered
 with alternate rings of black, yellow /jaune/, and red feathers
 glued on.

/289 cont. /

r, bj, br: as above.

d. Čiba Čera clan; 1.50 meters long. Wood covered with red feathers glued on, with rings of white down. Feathers are attached in an asymmetrical fashion in pairs and singly.

br, bj: as above.

Éwāguddu clan specimen gives the following formula (Fig. 18 /see p. 31/): /290/ /Figure 17 appears here./ /291/ wood covered with red glued on feathers with incrustations on the inner surface of small squares of yellow feathers (lower half, four groups of six; upper half, three groups of six). At the top a bunch of small yellow and red parrot feathers, with seven arara feathers: br, bj, br, bj, br, bj, br. All the ornamental feathers attached in pairs. Lower half: br, br-bj, br-bn, bn-bj, br-bn, bn-bj, bj-bn, bn-bj, br-bn, bn-bj, br-bn, bn-bj, bj. Upper half: br, br-bn, bn-bj, br-bn, bn-bj, br-bn, bn-br, br-br, br.

Arrows. The arrows used in Kejara aldeia are of four types: harpoon-arrows for fishing, undifferentiated; "macaco" arrows, with a point made of a sharpened bone on the wooden head, undifferentiated; bird arrows, with a club-head, undifferentiated; ounce arrows, subdivided into two types:

1) point of notched wood; one row of notches indicates the Čera, two, the Tugare.

2) point cut with a deep bevel forming a groove.

Most of the ounce arrows have at the lower end, between the arrow feathers, a decoration which is the mark of the owner's clan. Figure 19, A-L /see p. 32/ reproduces 12 arrows with emblems:

A. Paiwe — B. Kario Bokodori — C. Éwāguddu (?) — D. Apibóre kujagoreb — E. Bóro Čera — F. Ki — G. Apibore — H. Bādejeba (Bakoro) — I. Āróre — J. Kōge Čera — K. Bokodori-Čiba-Čera — L. Āróre.

Specimens A and H are decorated with pieces of glued on feathers. F, J, K, and L are adorned with small colored tufts made from quill feathers.

[Text Continues on p. 30]

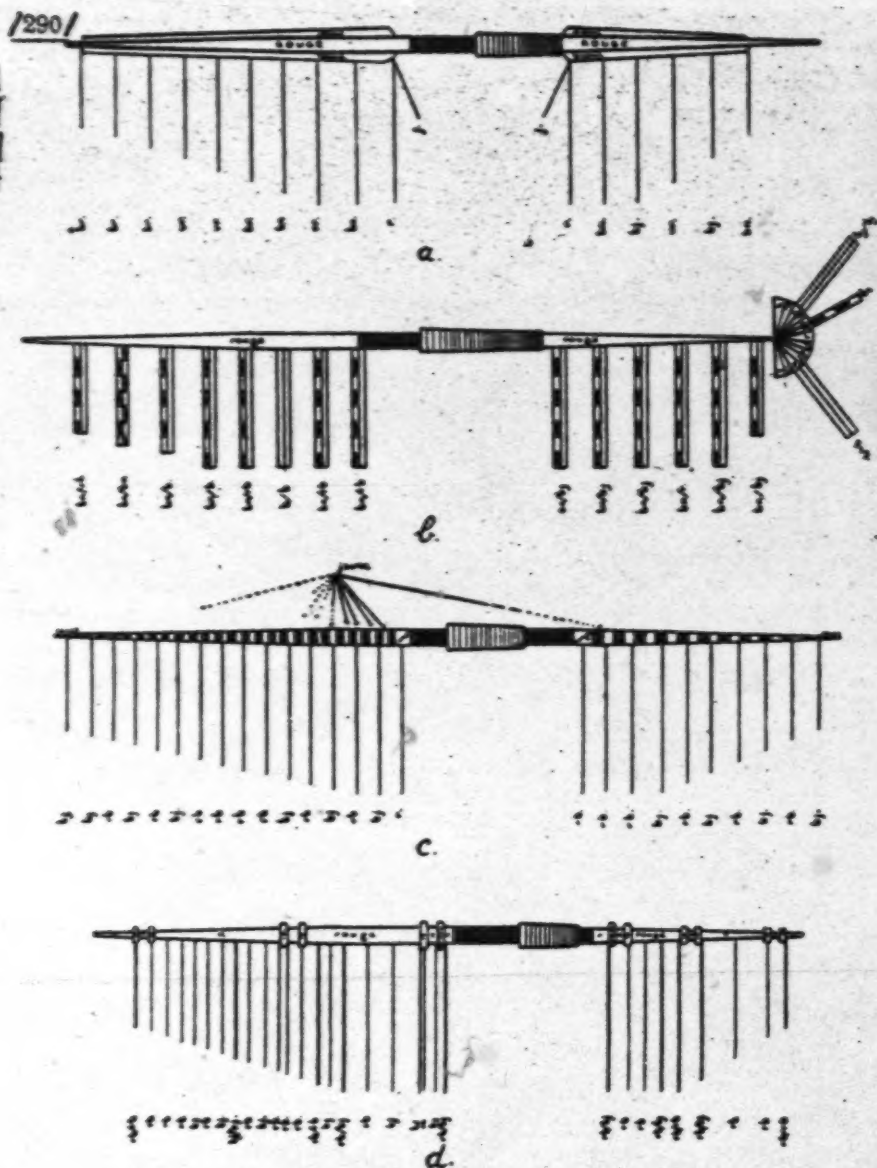


Fig. 17. Ceremonial bows.

/291 cont. /

411 The wood of specimen D is bare, and the clan marking is
 531 formed by notches cut in the arrow feathers. This process is
 614 rather rarely used.

[237] B is adorned with a plait of black thread and porcupine quills,
 decorated with red feathers and tufts of red and white quill
 feathers. This formula is repeated in most of the objects of the
 Bakoro and Bóro clan, who doubtless got it after the disappearance
 /292/ /Figure 18 appears here/ /293/ /Figure 19 appears here/
 /294/ of the Bādejebage Bokodori, and today use it in preference
 to its own formula (H) (see Note II /p. 41/.

I and L constitute two variants of the Āróre colors (red and
 black). Such variations are extremely frequent. Each individual
 interprets his clan's formula in his own way.

531 The colors blue and yellow (A), separate or together,
 614 generally characterize the Paiwe clan. But the mark of this
 clan seems to lie less in the use of certain colors than in a cer-
 tain process of distribution of the colors in alternating bands of
 equal or different lengths. Thus, a feather-covered fishbone
 [301] pendant of the Paiwe clan presents the following distribution
 [237] (short bands in small letters, long bands in capitals):

BLUE-red-blue-red-blue-red-BL. -y. -b. -y. -b. -y. -B. -y.
 -b. -y. -b. -y. -B. -r. -b. -r. -B.

[534] The same decorative process is found on a Paiwe ceremonial
 trumpet with alternating colors red, blue, black, and white.

291 Ornaments. The Bororo of the male sex live completely
 nude, with the exception of various ornaments and a penis band
 [237] (bá). This indispensable accessory is made of a ribbon of palm-
 tree fiber, about 50 cm. long, first folded back on itself for
 10 cm., and then tied twice in such a way as to form a conical
 loop open at its end. This loop covers the end of the penis, and
 the foreskin, pulled outside through the terminal opening, forms
 a bulging part and holds the whole (Pl. VII, C /see p. 45/).

Once the double loop has been made, a piece of ribbon remains
 free, from eight to 16 cm. long; this piece is cut level with the
 loop in the bá for everyday wear. In contrast, on ceremonial

[Text continues on p. 33]

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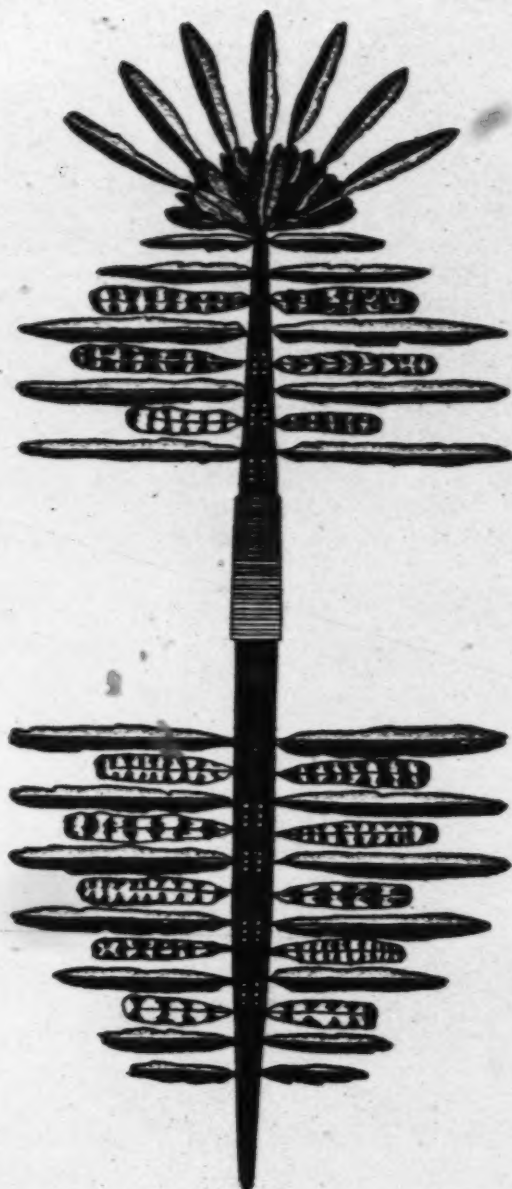


Fig. 18. —Ceremonial bow /in color in original/.

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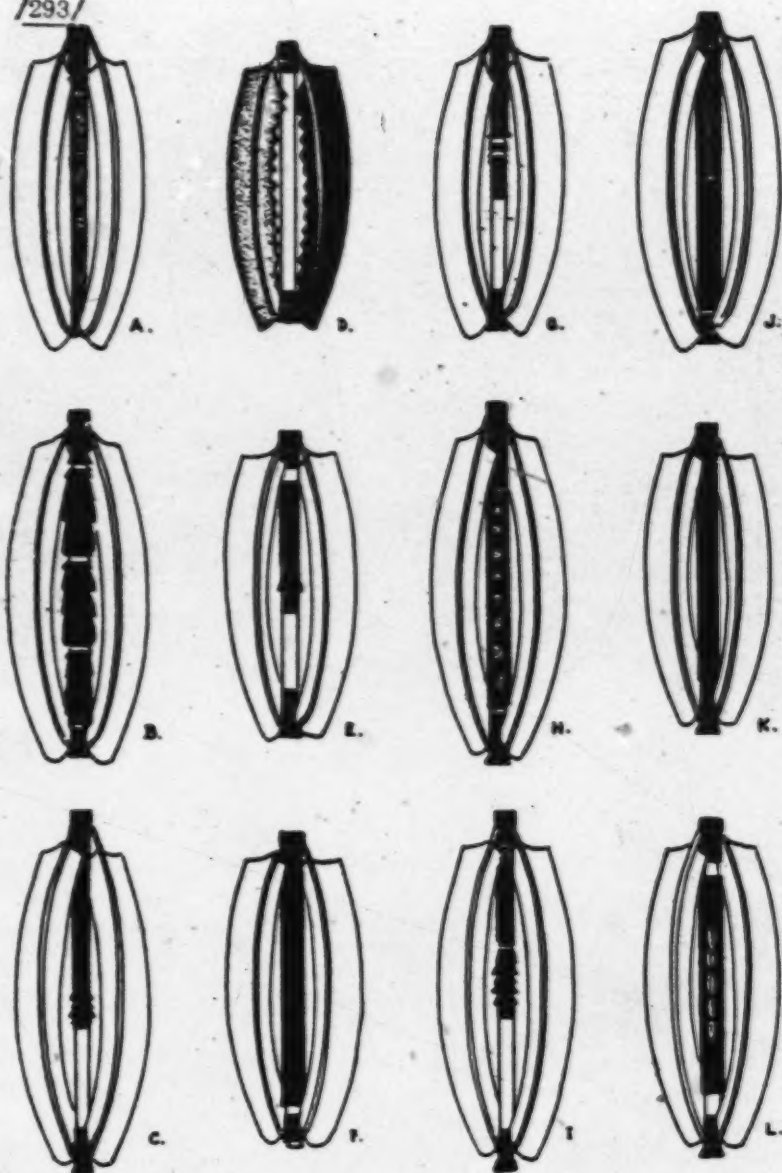


Fig. 19. —Arrows with emblems /in color in original/.

/294 cont./

In contrast, on Ceremonial

292 days the men make and wear special bands, in which the end is
 531 cut off, painted, and embellished with appliqué of down or
 614 feathers, in such a way as to form a kind of small, rigid banner
 distinctive of the owner's clan (Pl. VII, D /see p. 45/). We have
 reproduced 18 specimens in Fig. 20 /see p. 35/:

- | | |
|---|-----------------------------------|
| A. without a mark | J. Āróre Čebege ^w ō |
| B. unidentified | K. Āróre |
| C. Čiba Čera | L. Ki |
| D. unidentified | M. Ēwāguddu Čābōge ^w ō |
| E. Kōge Čera | N. Bakoro |
| F. Paiwe kujagoreš | O. Bōro Čera |
| G. Bādejeba bo'pokejwo | P. Apibore |
| H. Paiwe Čoreš | Q. Ēwāguddu |
| I. (Bokodori) or (Ēwāguddu)
Baiaddada ^w | R. unidentified |

[386] /295/ They are painted in red and black (urucú seeds crushed
 in fish fat, and resin, kid'doguru), with appliqué of white down.

Specimen L represents one of the eponyms of the Ki clan, the
 puma.

G. perhaps evokes the form of the crocodile, the eponym of
 the Bādejebage.

182 There are hardly any objects which do not thus express, each
 in its own way, the owner's social position. This is the case with
 301 the labial pendant, three types of which exist: the rigid pendant,
 614 needle-shaped, made of bone, hardened resin, and—since the
 [433] natives are able to procure old cartridges—beaten copper, seems
 the privilege of a single clan (1); another make, of wood covered

1. All the copper specimens that
 we got belonged to various parts
 of the Paiwe clan.

with feathers, a plait, or shell fragments, and terminated at the
 lower end with a bunch of feathers, indicates the clan by the
 color or nature of the ornamentation; finally, a last type is
 constituted by a string of small fragments of mother-of-pearl or

/296/

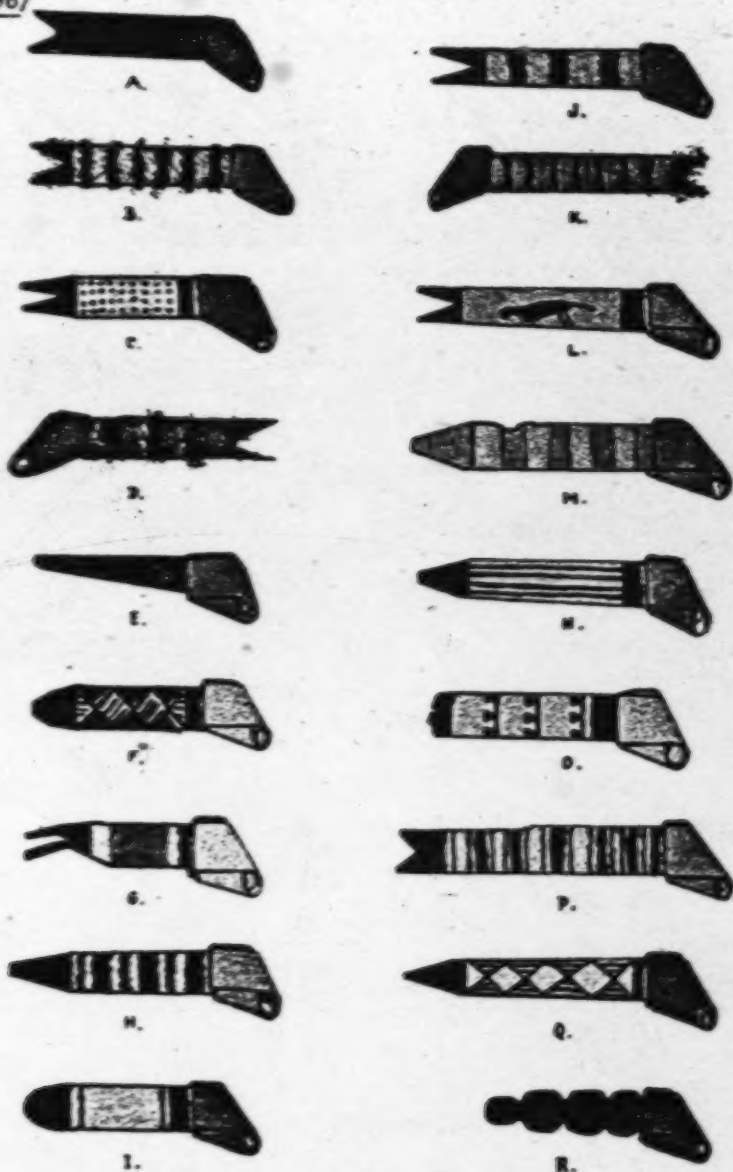
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Fig. 20. —Penis bands /in color in original/.

Plate
VII

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A

[301]



B

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→



C



D

/See captions on next page./

1: Lévi-Strauss--45a

E-5 (1936) 1936

SP8 Bororo SP8

Plate VII

Bororo Indians.

- A. Male type.
- B. A couple.
- C. Penis band, everyday type.
- D. Ceremonial penis band.

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Plate X

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A



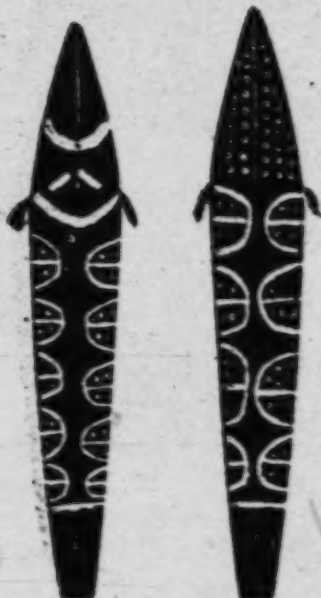
B

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→



C



D

/See captions on next page. /

Plate X

Social Organization of the Bororo Indians.

- A. Two Bororo women in festival costumes.
B. The marid'do coming out.
C. "Čiba Čera" Indian in festival costume.
D. Bull-roarer of the "Bóro Čera" clan (two sides shown).
Length: 106 cm.

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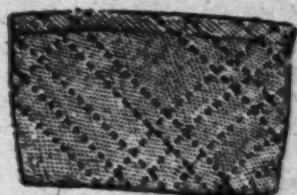
Vol. 11

THE BORORO—LOWIE

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a



b

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c

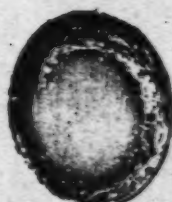


d

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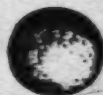
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f



g



h



FIGURE 51.—Bororo textiles and pottery. a, b, Bags with weave and designs the same as male; c, d, water jars ($\frac{1}{2}$ to $\frac{1}{2}$ natural size); e, ladle ($\frac{1}{2}$ natural size); f, plate ($\frac{1}{2}$ natural size); g, bowl ($\frac{1}{2}$ to $\frac{1}{2}$ natural size); h, cup ($\frac{1}{2}$ natural size). (After Colbauch, 1925.)

232 **Feathers.**—The *Bororo* practiced tapirage; they plucked out part of the arara plumage, rubbed into the bare spots the sap of some species of tree, and thus produced yellow feathers.

285 **Basketry and pottery.**—The women make baskets and plain pots.
323 The water vessels, which sometimes have a neck, are characterized by

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a



c



b



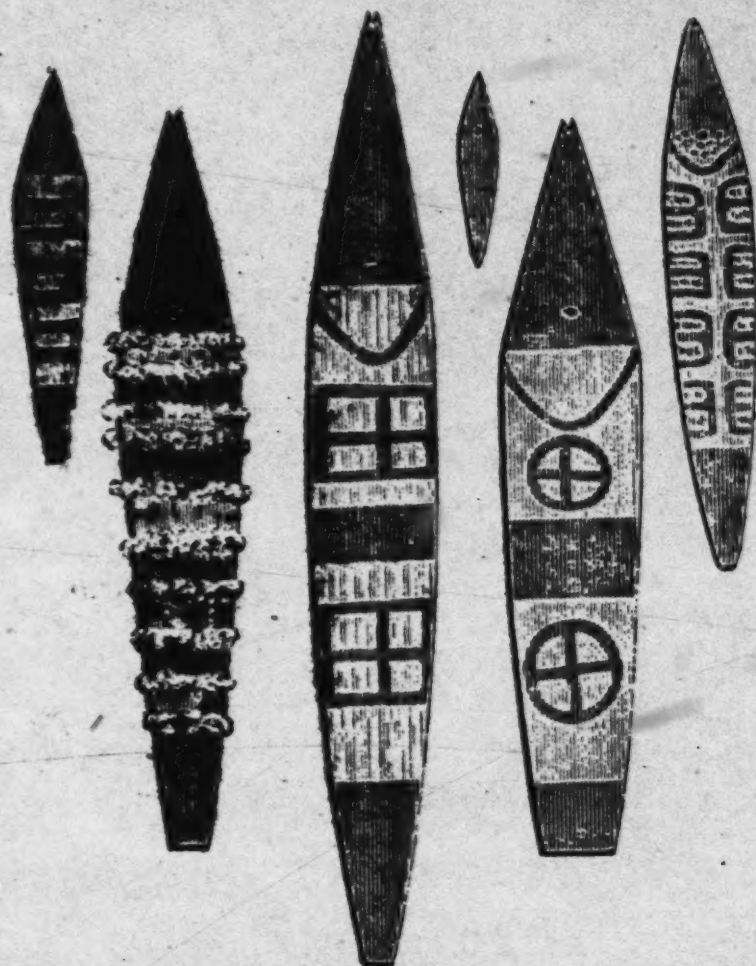
d

1.5m

FIGURE 21.—*Bororo* manufactures. a, Gourd made of huffed rodent tooth; b, d, pottery vessels; c, bull-roarer. (Redrawn from Van den Steen, 1904.)

Puberty.—At puberty a boy is initiated through the receipt of a penis sheath, which frees him from his mother's custody, entitling him to see the bull-rearer (figs. 52, *o*; 55) and to attend rites from which

881



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FIGURE 55.—Bull-rearers with various clan designs. (Approximately $\frac{1}{2}$ natural size.)
(After Colbacchini, 1935.)

women are excluded. One chief begins trying on the sheath for the novice, and a sponsor from the moiety complementary to the boy's completes the act. His mother and kin wail at the initiation. He is not permitted to sleep that night, because to do so would be injurious to him.

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[616]

[827]

of the dead are invited to a general repast. Women bring food to the door, but never enter it. The bones are painted with urucú, then the man's clan colors are put on in feathers; a mat screens the decorators from the women brought to join in the song. The skull is decorated with feathers and shown to the mourners, then all the bones are put into the basket. Once more the kin gash themselves, finally a woman takes the basket on her back, and hangs it from a stick planted near the hut of the deceased. The next morning the hunter, impersonating the dead man, and the mourners bury the basket in a stream at a depth of several meters, with a stick projecting above the water.

On the São Lourenço River the corpse is interred in the woods 2 or 3 days after death, and the ultimate fleshing and disposal of the bones occurs a fortnight later.

ESTHETIC AND RECREATIONAL ACTIVITIES

Art.—The *Bororo* draw hunting scenes in the sand, e. g., an Indian shooting a tapir. They also will dig up sand so as to mark a beast's contours, then fill in the pit with grayish-white ashes, denoting the eyes and a jaguar's spots with dark sand. Bull-roarers are typically blackened at the ends, the intervening space receiving a coat of urucú as background for black designs; Von den Steinen (1894) notes as two main motifs women's bark girdles or bands, and semicircles enclosing dots to represent the skulls prepared for burial. His semicircles are arranged in two symmetrical pairs, but with a single semicircle above them, whereas Lévi-Strauss' (1936) illustrations show merely two vertical series of dot-enclosing semicircles, which differ from Von den Steinen's (1894) sample in being halved by a horizontal stroke. Colored designs figure prominently on decorative arrows, the precise arrangement of the colors and the length of the painted bands being more significant as clan emblems than, say, the use of blue and yellow by itself. The red and black designs serving as clan badges on the pennants of penis sheaths likewise require notice under this head. These decorations are not always wholly geometrical, for the pennant of a Tapir clan sheath displays the realistic shape of a puma. On the skin worn in the *Western Bororo Jaguar* dance, witnessed by Kozlowsky (1895 b), a series of filled-in hourglass figures, each pair enclosing a blank lozenge, constitute the chief design.

Games.—Archery and wrestling are athletic sports. The latter, which may beguile the time during a spin-*ing-bee* in the men's house, has a definite technique with tripping of the opponent and thrusts at the hollow of his knee. A toy consists of a ball of maize husks decorated with arara feathers.

Musical instruments.—These included deer-hoof and gourd rattles; whistles to signal in hunting; complex trumpets with bamboo

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[184]

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3: Petruccio E-5 (1931) 1932

SP8 Bororo SP8

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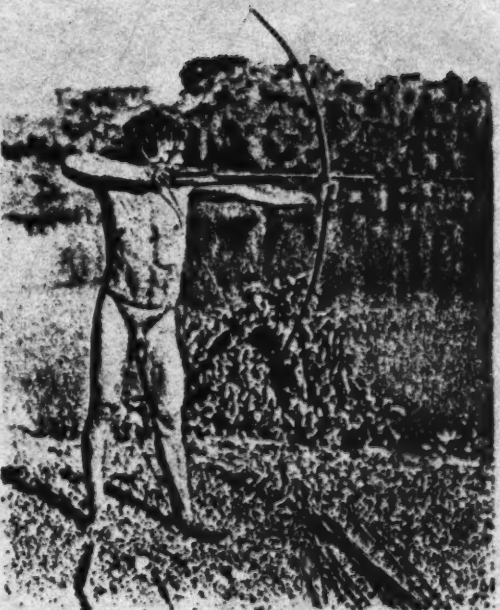


FIGURE 2. SÃO LORENÇO BORORO DRAWING THE BOW

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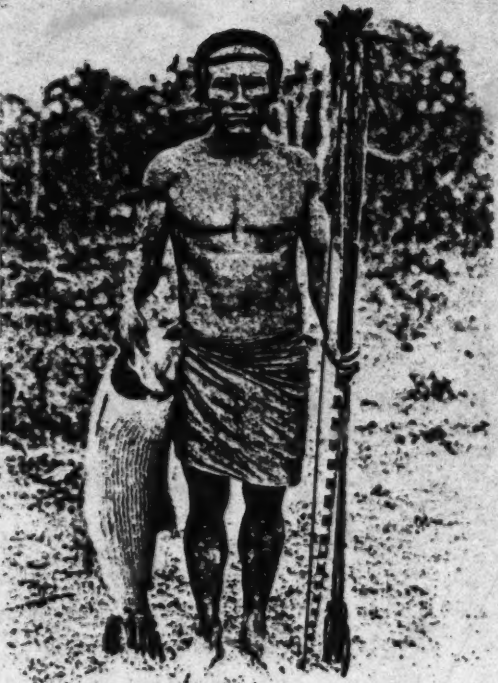


FIGURE 1. SÃO LORENÇO BORORO WITH FISH HE SHOT

[P.105]

[Plate V]

[Bororo da Campanha]

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would have continued all night had not the visitors finally insisted on retiring to their hammocks.

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[182]

In the morning there was held a jaguar dance for our curiosity, for it has become quite meaningless to them, no one being able to tell exactly the significance of the dance.

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[302]

An enclosure was built of buri palm leaves, roofless, which served as the dressing room of the dancer. No women were permitted to enter; the rites of dressing the dancer to represent the jaguar were evidently taboo to the women. Two singers with rattles stood in front of the man to be dressed. The dancer was painted red with urucum and down pasted on his breast. His face was also smeared with urucum. Around his arms were fastened arulets made from strips of buri palm leaf, and his face was covered with a mask made of woman's hair. The foreskin of the penis was tied with a narrow strip of buri palm leaf, for these men under their tattered European clothing still carry this string. A skirt of palm leaf strips was worn, and a jaguar robe was thrown over his shoulders. The skins of practically every species of snake to be found in the pantanal hung from his head down his back over the jaguar robe, which was worn with the fur on the outside. The inner surface of the hide was painted with geometric patterns, in red and black, but no one could explain the symbolism. A magnificent headdress consisting of many pieces, and containing feathers of many birds of the pantanal completed the costume with the addition of deerhoof rattles worn on the right ankle. The dancer was ready.

[425]

● [531]

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The headman facing the dancer began singing to the accompaniment of his rattles, and slowly began backing out of the enclosure, the 'jaguar' dancing before him. The other men followed in line, roaring at intervals in the song. In this manner the enclosure was left and the dance began in the open. The women and children had withdrawn either to the huts or the surrounding jungle, but when the jaguar began dancing in the open, they came up on the dead run to join the dance. The women did not sing, but the men did so excitedly. The dancer danced flat footed with legs bent and knees thrown outward, arms extended at the side. His dance consisted of violent hops on both feet, and the twisting of his body this way and that with each hop. At the completion of the song the women and children would turn and run for cover, which they did not leave until the singing and dancing were resumed. [Plate III, 2, 3, 4.]

[533]

[122]

[Text continues on p. 124]

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[P.174]

[for captions, see cat. 116, p. 82—Analyst]

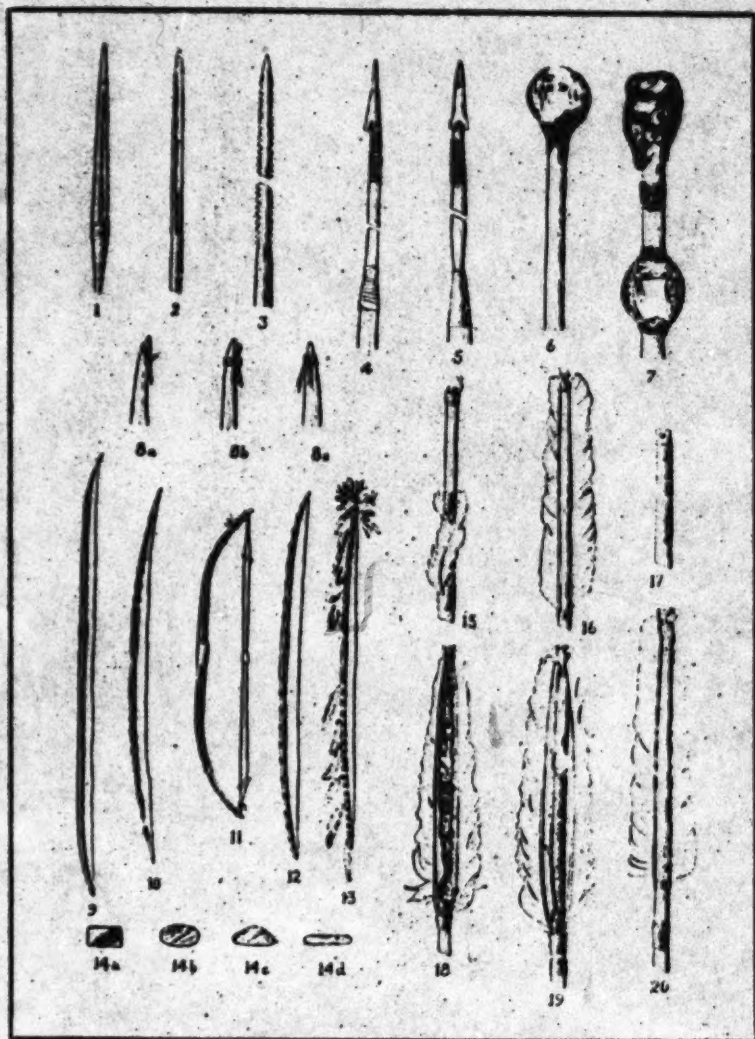
3: Petruccio E-5 (1931) 1932

SP8 Bororo SP8

YARUMA SP25

WARRA SP8

PLATE XXII



Y
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B
[237]
[531]
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W
[284]
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[P. 177]

[for captions, see cat. 116, pp 88-89]

621 its ceremonial obligations. It is felt that each clan should
61 have its own house, but if the number of people in the clan
is too large, additional houses can be built.

582 Preferential marriage between particular lineages is
616 supported by myths. Marriages are all contracted between the
[539] two moieties except for two cases within the Echeræ moiety.
Otherwise marriages within the same moiety are frowned on.
Marriage does not establish an alliance between two groups.
Rather, marriage is the result of an alliance which was es-
tablished by other means in the mythical past.

796 All important events in a person's life, such as naming,
533 initiation, and death, are marked by songs and ceremonies.
[764] The ceremonies on the occasion of death are particularly long
[424] and elaborate. Traditional songs, each of which belongs to
[196] a particular clan, are in a poetic language not understood by
many contemporary Bororo.

178 Today the old ways of life are disappearing. Hunting
222 and gathering have become fruitless in a changed and impover-
224 ished environment and have been almost completely given up.
776 Many ceremonies are not held anymore. For lack of material,
531 ornaments are not made according to the old standards. The
136 colorful birds, the jaguars, and the other animals of the
181 forest are gone. Yet the Bororo remain a proud people. They
[175] are proud of their heritage and often point out that all over
western Mato Grosso potsherds and annatto plants planted by
their ancestors attest the extent of their territory and the
number of villages that existed in the past. They compare

back to the village. Its claws and teeth are pried loose and made into ornaments to be kept as mementos by the close kin of the deceased. The hunter is rewarded with a necklace made of shells and nuts, an elaborately decorated bow, and arrows. The animal is skinned and the inner surface of the pelt is decorated with black paint specially prepared by the shaman. This is presented to the relatives of the deceased in a series of rituals that involve singing and dancing.

The night of the kill, one of the village leaders conducts a dance to the accompaniment of songs addressed to the spirit of the jaguar. With the jaguar hide on his shoulders, a chief or a shaman leads the ritual intended to appease the dead jaguar, while the people of the village dance. Men, women, and children all perform this very important ritual, which continues far into the night. At first many people

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[237]

[301]
[411]

[531]
[766]

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[Text continues on p. 45-A]

[p. 44-B]

relative of the deceased, who shoulders ⁷⁶⁵
 the basket and carries it to the men's ^[602]
 house. As she sits outside the house,
 holding the basket in her lap, the other
 female kin of the deceased once more ^[304]
 gash their arms and breasts, and allow ^[152]
 their blood to run onto the basket. The
 men once again shake their gourd
 rattles and sing the songs and lamenta- ^[533]
 tions they intoned at the time of death.

MEANWHILE, several men begin to ⁷⁶⁵
 decorate the skull, which is ⁵³¹
 placed on a newly woven mat resting
 on the jaguar skin. After smearing it
 with resin, they press red, blue, yellow,
 and white feathers on the surface in
 a traditional pattern. Women may
 witness the decoration of the skull; in
 fact, while it is being adorned, they
 spill the blood from their fresh mourn-
 ing wounds on it.

The other bones are decorated with
 urucú and bands of feathers, and

[p. 46-C]

[text continues on p. 48-A]

6: Kondk C-5

(ca. 1954) 1963

SP8 Bororo SP8



CARVED SKULL is put on a specially
feathers. Mussel shell placed on snout

[P. 417-A]

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5310
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142



DURING DECORATING, women gash their skin and allow blood to drip on skull.



Notice cuts on arm of woman at right, whose hair is cropped as mourning sign.

[p. 47-B]

6; Kozfk C-5 (ca. 1954) 1963
SP8 Bororo SP8



MULTICOLORED feathers, held on with resin, completely cover skull, which is

surmounted by feather crown. Still on its mat, skull is put on jaguar skin.

[p 47-c]

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285
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placed in the special basket that is to be their final repository. Then the skull, still resting on its little mat, is placed in the basket on top of the other bones. The edges of the basket are sewed together with a wooden needle and fiber cord, and until its final burial a few days later, it is hung in the house of the deceased's relatives.

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[283]

[p.48-A]

/192 cont. /

T
 29 among themselves, and the chief reason, I presume, in view of the calamity, was the only too explicable neglect of their outward appearance. We also noticed that it was older persons in particular who lacked the string, just as the older ones are the most careless concerning the tonsure. Among older men who wore the string, it rested directly on the scrotum, and the contours of the penis had completely disappeared, so that one saw only a little tied-up bag. And it was scarcely different when they wore no string.

BO
 291 This consequence of continual mistreatment was no less
 171 evident in the case of the cuff or straw collar, which none of the Kulisehu tribes wore, but which I should like to mention here. We saw this device, which is not unknown elsewhere in Brazil, among the Yuruna, the inhabitants of the middle and lower course, who were unacquainted with the upper tribes, and in a larger size among the Bororó of the southern Mato Grosso. A long strip of rather brittle yellow palm-straw is rolled and folded, as the illustration /Fig. 17; see p. 184/ shows, so that a funnel-shaped cuff, tapering to a point at the bottom, is formed; the left, projecting end of the strip in the illustration may be ignored, since it was only on festive occasions that the cuff bore such a flag painted with red designs. Its effect is exactly like that of the string: the praeputium is drawn through it in such a way that the /193/ lower, narrow end of the funnel tightly ties off just a tip; see the frontispiece /see p. i/ and Plate 27 /see p. 588/. Here, too, the rest of the penis usually disappears in the scrotum, but the advantage of the rigid cuff over the string is that it does not cut in so sharply. The cuff is an improvement and an embellishment in comparison with the string. I presume that the hip cord was worn first and some of them used pieces of it for the binding, while others were content to clamp the skin. The former went on to the milder and more coquettish cuff, but retained the old and in any case still useful or ornamental hip cord, just as the Bororó wear it besides the cuff, while the cuff-wearing Yuruna have developed it into a wide beaded belt. Actually, Waehneltdt reports (1863) of the Bororó living in the source region

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 [302] has already lost some of its initial beauty and feathering; a cross-strip glued with pure white feathers extends from ear to ear, like a huge moustache. The hair is smeared with urucú, and the front edge has red arara feathers thickly glued to it; red-smeared tufts stand out on both sides. The upper part of the head, around the tonsure, is adorned with a small red crown of arara feathers, and scattered around it, a handful of small feathers is only loosely pasted on. In the case of women who were ill we not infrequently saw small areas with feathers pasted on them; Maria appeared one day, complaining of fever, and was being more energetically treated with this remedy, for she had it applied to hair, face, and chest. The wife of a hunter who was returning after a long absence had had her face and hair painted like the ranchão girls for the welcome, and the skin of her upper body transformed into a feather jacket open at the front. The skull of the skeletonized deceased has feathers pasted on it, similar to the ornamentation of the Bororo on Plate 27, before the final burial, whereas the rest of the /477/ bones are smeared with urucú oil. I am unable to say whether in this adornment the desperate unlikely hope of a favorable medical result was a contributing factor.

302 The daily daubing with oily soot and urucú, as on the Schingú
 531 /Xingu/, did not occur. Also, the dyestuffs are not used for any
 237 implement other than the whizzer sticks; instead of them, one
 saw feathers on bodies as well as on implements everywhere on
 136 the S. Lourenço. Also missing, however, was the plague of mosquitoes and biting flies; the only insects we saw or heard in the colony were the countless crickets rustling in the maize supply. The urucú, of which there was only very little, was
 302 mixed with fish oil. They used it only in the most sparing
 237 amounts, just as the painting with black on the gum-frame and
 386 the blackening of the face and body with soot when one set out against the Kayapó were limited. The ranchão girl was painted with urucú for the night; she sat on a red coverlet, and beside her lay a shell with fish oil and a piece of urucú paste. The hair was thickly smeared, the upper body was also given a daubing, but the chief thing, on which a great deal of time was spent,

/483 cont. /

411 club, the bow was also the sole weapon of war. It is said of the Bororó dos Campos that they "seldom" had lances, with points of iron, bone, or stone. The club of the S. Lourenço was one and a third meters long, a rather flat piece of palm wood which was three to four centimeters wide and ended in a blade only five to six centimeters wide.

No. 5 in Figure 137 /see p. 605/ shows us the ordinary bow, baíga. It is up to 1.9 meters long and, at a width of a third of a meter, is wound with a palm-fiber cord, a reserve bowstring that usually forms the continuation of the stretched bowstring; cf. Plate 28 /see p. 600/. The bows carried on festive occasions by chiefs and regarded as ceremonial gifts, the ornamentation of which is shown on No. 1, have magnificent feather ornaments. The wood has colorful small arara feathers pasted over it, either red and yellow or blue and yellow, with white down in between, and the end held up is crowned with a tuft of like-colored feathers. The colorful tuft sometimes also adorns the ordinary hunting bow. The fortunate slayer of a jaguar, finally, is distinguished by the bow of No. 2; on it are put a dozen small yellow bands of oaussú palm leaf (Attalea spectabilis). The bows have a rather flat back, whereas the surface facing the bowstring is more convex, the opposite of the Paressí bows.

824 The arrows have a shaft either of kambayuva reed or of the elegant black seriba palm straw (Avicennia). On the pencil-thin seriba shafts is set an end-piece of reed on which the tail feathers are attached; they are carefully planed with pierced Bulimus shells and more smoothly polished with lischa leaves, which are rough like sandpaper.

/484/ /Fig. 137 appears here. /

/485/ Common to all arrows are the two pinions put on with a spiral twist and fastened at the upper and lower end; on the illustrations one can see how the shaft of the feather stands out from the reed of the arrow in a slight curve. A few rings of small, dainty feathers are often also put on between them.

[Text continues on p. 606]

1. Bow of the chief, 2. of the Jaguar hunter. 3. Jaguar arrow. 4. Bamboo point of 3. 5. Ordinary bow. 6 and 7. Hunting and fishing arrows. 8. Pig arrow. 9. Harpoon arrow. 10. War arrow.

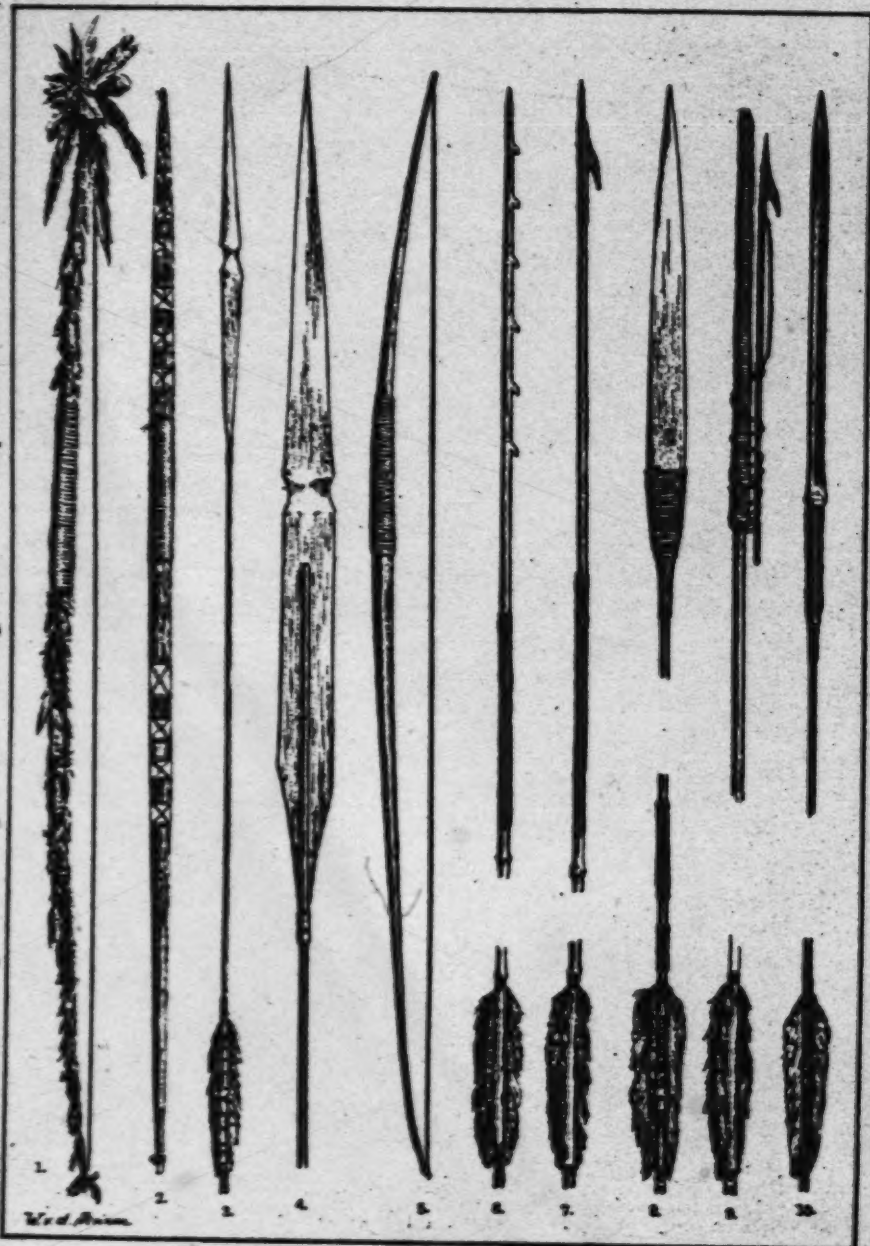


Fig. 137. Bows and arrows. Bororo.

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000 told that they must die /498/ if they see them; moreover, the flutes were handed over to him only under certain conditions.

Of course, if one reads that the same words that were said to me by the Bororó, "the women who see the whizzer stick must die," are said to a traveler by the Australians, if the same whizzer stick played a role among the most diverse peoples of the Old World and the New World in mysteries from which women were excluded, one at first feels strangely indeed hard to understand why, for this a direct or indirect type, but not other- by anything, should be assumed between heterogeneous elements; for one should device, a board swung in the air on a great achievement of human ingenuity have been thought up only once in the world, and one should likewise not find sickness and death, the attempt to explain phenomena, the ideas about existence the interpretation of dreams, etc. so their correspondences that a people over its "medicine" from another. On since the same can be proved for a inventions and customs, one arrives ethnographic paradise of mankind -- a is probably cut off as far as the whizzer stick is concerned by the lucid article on "the

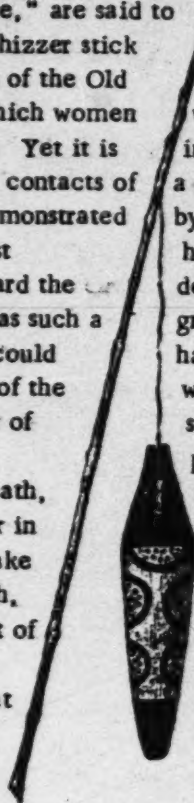


Fig. 145.

Whizzer stick. Bororó.

(1/8 nat. size /as shown in the original illustration/.)

bullroarer" in Andrew Lang's Custom and Myth (London, 1885). The most diverse tribes, Lang explains, have their mysteries, they needed a signal for summoning the right persons and warning the wrong ones; through their concealing the instrument

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The shape of the whizzer sticks is longish oval, their length 40-42 centimeters. At the string end there is a notch and a short distance from it in the center line of the board a hole so that the string stretched between the hole and the notch has a firm hold; cf. Fig. 145 /see p. 623/.

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Art of drawing. At first here I can continue with the whizzer sticks. On Plate 19 /see p. 268/ we see one drawn with pencil. Just as the corners, which have turned out rather pointed, are filled in with black in the picture, so are the ends of the whizzer sticks painted black; in between, the surface is painted with urucú red and on this red background the design is painted black. For motifs the designs have the two nearest at hand. On the whizzer stick in Figure 145, which was brought by the bari in connection with the death rites for Coqueiro's wife, there are painted semi-circles with dots: the cranium with small feathers glued on it in its ornamentation for the bone-basket. On others there appeared articles of the woman's costume, either the bark belt in a wide, black cross-stripe or the bast band in triangles, cf. Fig. 129 /see p. 589/, with the hip cord. The latter motif is on the whizzer stick drawn on Plate 19. On either side is drawn a hip cord with three bast bands. Thus we have there the triangle familiar to us from the uluri of the Kulisehu in the bast band as well, the corresponding imitation of which we should have liked to have obtained from the Trumaf. On one specimen of the whizzer stick, which also shows mother-of-pearl eyes and, in between, a semi-circle without dots, there are painted, not only three bark belts as three cross-bands, but also, in the midst of each one, a small circle with a square to the right and left of it. /500/ The meaning is not clear; probably the squares represent the bone-baskets and the circle the skull.

[171]

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The girls in the ranchão had their faces painted with the pictures of the bark belt and the bast band, as well as a part of the whizzer sticks: the same cross-stripe over the forehead and temple, including the eyes and leaving the upper part of the forehead free, and the same triangles on the cheeks, one on either side. This painting, however, page 594, was done with the more cheerful urucú red. One day the men permitted

/500 cont. /

One day The men permitted

302 themselves the joke of conferring upon us too a little painting
[23] on our faces; the girls who met us were very much amused by
it and called out, "afdye," "whizzer sticks," which at that
time was puzzling to us. They also added a couple of small
triangles by picking off the color from a painted Bororó who
● 531 was standing nearby. -- Finally, the flags of the festive cuffs
were red striped, cf. page 184, Fig. 17.

128 I discussed the pencil drawings of the Bororó, cf. Plates 18
and 19 /see pp. 267 and 268/, on pages 264 ff. in connection
with those of the Kulisehu Indians.

532 Their sand drawings, too, are described there on pages 263
and 264. They especially liked to represent an Indian, charac-
terized by a huge membrum virile, on a tapir hunt as he was
shooting an arrow. We also saw a vaqueano throwing a lasso.
Most attractive, however, was the dazzling jaguar drawing.
Wilhelm's drawings always aroused lively interest. In the even-
ing we often had visitors who studied them more carefully and
set new tasks; one man wanted to see a picture of his fingernail,
another caught a moth to be copied, and so forth. They also
understood landscape pictures and recognized a certain tree be-
side a hut, which Wilhelm had drawn on a larger scale.

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[622] Law and marriage. The chief commands in war and an-
nounces the hunt in peacetime, just as he provided for the plant-
ing on the Kulisehu. Otherwise his office is without importance;
[48] it is hereditary. The Brazilians sought to strengthen his position
as much as possible, so that they could rely on one certain person,
but authority such as Moguyokuri had was, according to what
[56] Clemente said, artificially inflated. Actually, the position of a
medicine man was far better; for though the Brazilians primarily
bestowed gifts on the chief, the bari was in the agreeable posi-
tion of receiving the best on all occasions for his consecrations.
Of course, there was the strenuous rattling that went with his
trade.